

Fall 10-6-2002

Nurtured by Food, Music, and Love

Lehigh University Music Department

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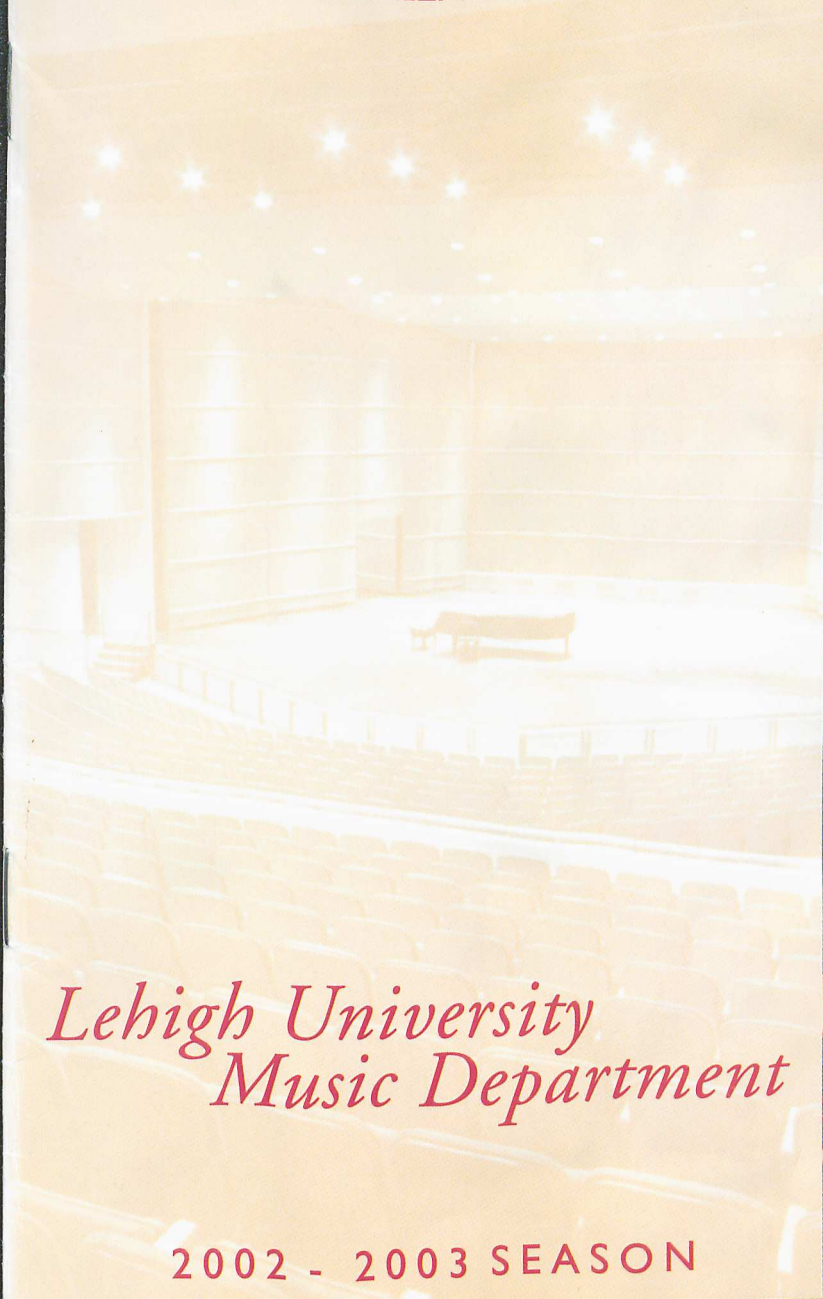
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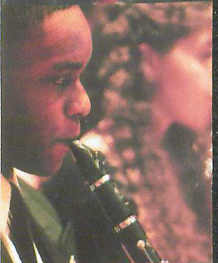
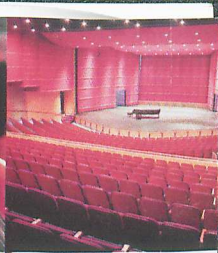


BAKER HALL • ZOELLNER ARTS CENTER



*Lehigh University
Music Department*

2002 - 2003 SEASON



The Lehigh University Music Department
and

The Suzuki Association of the Americas

present

NURTURED BY FOOD, MUSIC, AND LOVE

A benefit recital to support the new Suzuki Method
programs in Bethlehem's South Side elementary schools

Paul Salerni, *piano*

Paul Chou, *violin*

Debra Field, *soprano*

Domenic Salerni, *violin*

Miles Salerni, *narrator*

Deborah Davis, *violoncello*

John Gaffney, *contrabass*

Bethany Ganssle, *pianoforte*

and featuring

violin and viola students of Nancy Terlaak Poot

Sunday, October 6, 2002

3:00 P.M.

Baker Hall

Zoellner Arts Center

Welcome to Zoellner Arts Center!

We hope you will take advantage of all the facilities, including Baker Hall, the Diamond and Black Box Theaters, as well as the Art Galleries and the Museum Shop. There are restrooms on every floor and concession stands in the two lobbies. For all ticket information,

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Program

Twinkle Variations

Shinichi Suzuki
(1898-1998)

violin and viola students of Nancy Terlaak Poot
Bethany Ganssle, piano

Shinichi Rag

Paul Salerni
(b. 1951)

Paul Chou, violin
Domenic Salerni, violin
Paul Salerni, piano

Suzuki Jamboree

Paul Salerni

violin and viola students of Nancy Terlaak Poot
Deborah Davis, violoncello
John Gaffney, contrabass

Movement 1 from *Concerto for Two Violins*

J.S. Bach
(1686-1750)

violin and viola students of Nancy Terlaak Poot
Bethany Ganssle, piano

Navarra

Pablo Sarasate
(1844-1908)

Domenic Salerni, violin
Paul Chou, violin
Paul Salerni, piano

Regimen Sanitatis Salerni

Paul Salerni

seven songs of advice for a healthy diet from a text written at the
medical school in Salerno, Italy in 1066

1. *Della Carne Porcine*
2. *Della Nausea Marina*
3. *Delle Stagioni dell'Anno*
4. *Del Modo di Correggere le Cattive Bevande*
5. *Del Condimento Universale*
6. *Della Lavatura delle Mani*
7. *Del Pane*

Debra Field, soprano
Paul Salerni, piano

y berenjenas con queso...

(And eggplants with cheese...)

on a text by Baltasar del Alcazar

Debra Field, *soprano*

Paul Chou, *violin*

Paul Salerni, *pianoforte*

Steven Sametz

(b. 1954)

The Old Witch and the New Moon

an old Italian fable rewritten by Dana Gioia

Paul Salerni

Miles Salerni, *narrator*

Debra Field, *soprano*

Domenic Salerni, *violin*

Paul Chou, *viola*

Paul Salerni, *piano*

Program Notes

The Story of Shinichi Suzuki

Shinichi Suzuki, the man who developed the Suzuki Method, died on January 26, 1998, at his home in Matsumoto, Japan. Though he lived to be ninety-nine years old, Dr. Suzuki always seemed young. He was full of energy and was cheerful and loving to everyone he met.

Shinichi Suzuki was born on October 17, 1898, in Nagoya, Japan. He was one of twelve children and his father owned a violin factory. Shinichi and his brothers and sisters played near the factory and saw instruments being made, but the children never realized what beautiful sounds could come from a violin. When he was seventeen, Shinichi heard a recording of Schubert's *Ave Maria*, played by a famous violinist named Mischa Elman. He was amazed that a violin could make such a beautiful tone—he had thought it was just a toy!

After this, Shinichi brought a violin home from the factory and taught himself to play. He would listen to a recording and try to imitate what he heard. A few years later he took violin lessons from a teacher in Tokyo. Then, when he was twenty-two years old, he went to Germany and studied with a famous teacher named Karl Klingler. Shinichi also met his wife Waltraud in Germany. They married and moved back to Japan, where he began to teach violin and play string quartet concerts with his brothers.

Shinichi had always loved children and became very interested in teaching them. He thought that children could learn music just as they learned to speak—starting when they were very young and hearing music all around them. He believed that all children have the talent to learn if they are taught well by loving parents and teachers. These were very unusual ideas at that time. If children did play an instrument, they started learning when they were ten or eleven. Also, most people thought that musical talent was a special thing that only a few people had.

Dr. Suzuki's young students learned to play very well and everyone was amazed when they performed. No one had ever seen so many young children playing music so beautifully. At first people thought all the students were musical geniuses. They did not understand Suzuki's idea that all children can learn if they are taught in the right way.

For many years Dr. Suzuki continued to work on his teaching method. He chose music that would help children learn to play. He even wrote some pieces himself (like the *Twinkle Variations*, *Allegro*, *Perpetual Motion*, and *Etude*). Teachers from many countries came to Japan to learn about his method of teaching, and Dr. Suzuki and his students traveled to play in other countries. Over the years, more and more teachers and parents became interested in Suzuki's ideas and began to teach children with his method. Now there are thousands of children around the world who have learned to play instruments through the Suzuki Method.

Through his teaching, Dr. Suzuki showed teachers and parents everywhere what children could do. He also believed that hearing and playing great music helped children become good people with beautiful, peaceful hearts. Dr. Suzuki hoped that these children would help bring peace and understanding to the world.

Shinichi Rag and Suzuki Jamboree

Shinichi Rag and *Suzuki Jamboree* are two of a set of four pieces designed so that everyone in a particular Suzuki studio can participate together in the performance of a piece. Parts are written for students from the first through the last book of the Method, and each of the pieces in the set uses one of the *Twinkle Variations* rhythms as its underlying idea. For example, *Shinichi Rag* uses the "tucka tucka stop stop" (Charlie Brown and Snoopy in some circles) rhythm throughout, and *Suzuki Jamboree* features the "run pony, run pony" rhythm. Today's *Shinichi Rag* is an arrangement for two violins and piano made from the original "full-studio" version. It is dedicated to the memory of Dr. Suzuki. *Suzuki Jamboree* will be performed in the original version and is dedicated to my two Suzuki angels, Joanne Melvin and Linda Fiore.

Navarra

On the surface, Pablo Sarasate, the great nineteenth century Spanish violinist and composer, wasn't that fond of his homeland, choosing to live most of his professional life in Paris. But he couldn't help incorporating his native music into his virtuoso pieces for violin. In "Navarra," a tribute to his hometown of Pamplona, he employs gaitas, which are not Taco Bell's latest concoction, but rather folk melodies played on the flageolet, a whistle flute. Since Sarasate's music often challenges (or tortures) his fellow violinists, he chooses to have his soloists imitate the flageolet—they get to spend most of the piece up in the stratosphere sounding like whistles. Once in a while they get to sound like guitars, and in the middle cantabile section, they actually sound like violins!

Regimen Sanitatis Salerni

seven songs of advice for a healthy diet from the "Regimen Sanitatis Salerni" of 1066
translated from the original Latin into Italian by P. Magenta, edited by Roberto Lepetit

I. Della Carne Porcine

On Pork

*Senza vino la porcina carne
della pecorina
Ben peggior: se al vin si mesce
Quasi farmaco ri esce
Del maiale sono buoni
I quarti, son cattavi l'altre parti.*

Without wine the pork would be much worse:
if wine is poured on it
Almost medicinal effects will ensue
The hindquarters of the pig are good
The other parts are bad.

II. Della Nausea Marina

On Sea-Sickness

*Mai non sia che incomodare
Colui debba il mal di mare
Che da pria flutto marino
Preso avrà misto col vino.*

Never will you be made uncomfortable
By sea-sickness
If before you go out on the waves
You have taken boiled meats with wine.

III. Delle Stagioni dell'Anno

On the Seasons of the Year

*Quando regna primavera
Usa tavola leggera
Nell'ardor dei giornie stivi
Troppi cibi son nocivi.
Nell'autun bada che i frutti
Non t'apportin gravi lutti;*

When springtime reigns
Eat a light menu
In the heat of the summer days
Too much food is bad for you.
In the autumn watch out for the fruit
That it does not put you into grave mourning;

*Ma nel tempo delle nevi
Quanto vuoi manduca e bevi.*

But in the time of the snows
Eat and drink as much as you want.

IV. *Del Modo di Correggere
le Cattive Bevande*

*Salvia e ruta nel bicchiere
Ti faran sicuro il bere;
Si di rosa aggiungi il fiore,
Scemerai l'estro d'amore.*

V. *Del Condimento Universale*

*Aglìo, salvia, e pepe fino,
Sale prezzemolo, e buon vino,
Se il miscuglio non si falsa,
Forman sempre buona salsa.*

VI. *Della Lavatura delle Mani*

*Se gli umor serbar vuoi sani
Lava spesso le tue mani.
Recar suol dopo le cene
Tal lavacro un doppio bene:
Alle man toglie l'untume,
E degli occhia guzza il lume.*

VII. *Del Pane*

*Mai non fare l'apparecchio
Di pan caldo o troppo vecchio;
Ma che sia ben fermentato,
Sia ben cotto e bucherato.*

*Di bastante sal condito,
E di grano ben cernito.
Non far uso della crosta,
Che talor doglie ti costa.*

*Che sia replico, salato,
Sia ben cotto e fermentato
Sia salubre, sia sincero:
Senza questo vale un zero.*

The Method for Correcting Bad Drinks

Sage and rue in the glass
Will make you a safe drink;
If from the rose you add the flower,
You will reduce the fever of love.

The Universal Seasonings

Garlic, sage and fine pepper,
Salt, parsley and good wine,
If you do not do the mixture wrong,
They will always make a good sauce.

To the Washing of the Hands

If you want your humors to stay healthy
Wash your hands often.
Do the same after supper
Such washing gives a double benefit:
Also cut your fingernails
It will sharpen your vision.

On Bread

Never let the bread utensils
get too hot or too old;
Make sure the dough is well risen,
well-cooked and pierced.

Season with sufficient salt,
And the grains well picked through.
Do not make use of the crust,
That sometimes causes you pain.

If it is well-salted,
well-cooked and well-risen
It will be healthy, it will be pure:
Without this it is worth nothing.

y berenjenas con queso... And eggplants with cheese...

(on a text by Baltasar del Alcazar)

Tres cosas me tienen preso
de amores el corazon:
la bella Ines, y jamon,
y berejenas con queso.
Una Ines, amantes, es
quien tuvo en mi tal poder
que me hizo aborrer
todo lo que no era Ines.
Trajome un ano sin seso,
hasta que en una ocasion
me dio a merendar jamon
y berenjenas con queso.
Fue de Ines la primer palma;
pero ya juzgarse ha mal
entre todos ellos cual
tiene mas parte en mi alma.
En gusto medida y peso
no les hallo distincion:
ya quiero Ines, ya jamon
ya berenjenas con queso.
Servira este nuevo trato
destos mis nuevos amores
para que Ines sus favores
nos los venda mas barato,
pues tendra contra peso
si no hiciere razon,
una lonja de jamon
y berenjenas con queso!

Three things have captured
my heart with love:
lovely Inez, and ham,
and eggplant with cheese.
A certain Inez, lovers,
is the person who exerted on me
such power that she made me hate
everything that wasn't Inez.
She kept me madly in love for a year
until one day
she gave me for lunch
ham and eggplant with cheese.
Inez won the first prize
but now it would be hard to judge
among the three which
holds greater sway over my heart.
In taste, measure, and weight,
I find no distinction between them:
one moment I love Inez, then ham,
then eggplant with cheese!
This new acquaintance
with my loves
will have the advantages of making
Inez sell us her favors more cheaply.
For she'll have to offset her
if she isn't nice to me,
a slice of ham
and eggplant with cheese!

About the Artists

Paul Chou is Associate Professor of Music at Lehigh where he teaches violin and directs the Lehigh University Philharmonic and the Lehigh University Chamber Orchestra. He appears extensively as a soloist and recitalist. At the age of three, he started studying violin using the Suzuki Method with Clifford Cook.

Debra Field is the head of the voice faculty and associate conductor of the Choir at Lehigh University. She is a frequent soloist with symphonic and choral organizations on the East Coast. As a member of NATS, she serves as adjudicator for high school and university competitions.

Domenic Salerni graduated from Fountain Hill Elementary School and Broughal Middle School and is presently a tenth grader at Liberty High School. He started playing the violin at the age of three with Suzuki Method teacher Linda Fiore. He now studies with Lee Snyder. Last season he won the Voorhees (Allentown

Symphony) and MacPhail (Pottstown Symphony) competitions, and was a Menges scholarship winner (Ambler Symphony). He has or will perform as soloist with all three symphonies.

Miles Salerni graduated from Fountain Hill Elementary School and is a seventh grader at Northeast Middle School. He studies piano with Martha Schrempel, plays percussion, and has had roles or sung in the chorus for six theatrical productions. He speaks Italian with a Vicentine accent and is the captain of the Bethlehem Soccer Club's Pride squad.

Paul Salerni is Professor of Music at Lehigh University where he teaches composition and theory. His pieces have been heard on three continents, most recently at the international music festival in Canna, Italy. He has been a Suzuki parent, a Suzuki viola student, and is presently on the board of the Suzuki Association of the Americas.

Steven Sametz is Professor of Music and Director of Choral Activities at Lehigh University and Artistic Director of the Princeton Singers. He is one of the country's premiere choral conductors as well as a frequently performed and recorded composer.

Nancy Terlaak Poot teaches at Moravian College and maintains a studio in her home in Coopersburg. She has taught Suzuki Violin and Viola for 22 years. She is also a Suzuki parent, having helped nurture three sons through the ten volumes of Suzuki Violin repertoire.

Bethany Ganssle began Suzuki violin at the age of 2, adding Suzuki piano at age 7. She is currently pursuing her MS in economics here at Lehigh, and she also accompanies for Ms. Terlak-Poot for group lessons and recitals.

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2002-2003 Season

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Lehigh University Music Department

2002-2003 Season

September

8 at 3 pm
22 at 3 pm
29 at 3 pm

Faculty Recital: Timothy Schwarz, violin
Faculty Recital: Debra Field, soprano, and friends
Faculty Recitals: Lise Carlson, soprano / Helen Beedle, piano

October

6 at 3 pm
18, 19 at 8 pm
25, 26 at 8 pm
27 at 3 pm

Nurtured by Music, Food, and Love: A Suzuki Benefit recital
Philharmonic Orchestra: *The Tempest and Other Tales*
Choral Arts: Beethoven's Ninth Symphony; new work by Sametz
Eugene Albulescu, piano : *Unlikely Romantics*

November

2 at 8 pm
9 at 8 pm
10 at 3 pm
17 at 2 pm
17 at 4 pm
24 at 3 pm

New York Jazz Rep Orchestra: *A Night at the Apollo*
Jazz Ensemble, Band and Combo: jazz old and new
Fusion Fest: *Brazilian Jazz*
Senior Recital: Tae Sakamoto, piano
Senior Recital: David Dunham, saxophone
Wind Ensemble: *Fiesta!*

December

2-6 at noon
7 at 8 pm
8 at 4, 8 pm

Noon Recitals: solo performers and chamber groups
Philharmonic Orchestra: Vivaldi's *Four Seasons* and more
Choral Arts: Christmas Vespers at Packer Chapel

January

24-25 at 8 pm,
& 26 at 3 pm

The Music Man: Meredith Willson's Tony award-winning musical;
Laura Johnson, director and Paul Salerni, conductor

February

9 at 3 pm

Jazz Faculty: an afternoon of jazz

March

2 at 3 pm
23 at 2 pm
29 at 8 pm
30 at 3 pm

East Winds Quintet, with Eugene Albulescu, piano
Junior Recitals
Choir: *Renaissance Masters and More*
Senior Recital: Katherine Fay, piano

April

4 at 8 pm
10 at 8 pm
11 at 8 pm
12 at 8 pm
13 at 3 pm
14-16, 21, 22
25, 26 at 8 pm
27 at 3 pm
28 at 8 pm

Jazz Ensemble, Band and Combo: big band classics plus new works
Symphonic Band: spirited works for a spring evening
New York Jazz Rep Orchestra: premiere of *Water Suite*
Philharmonic Orchestra: Concerto Competition winner plus others
Fusion Fest: *Music of Weather Report*
Noon Recitals: solo performers and chamber groups
Choral Arts: Britten's *War Requiem*
Wind Ensemble: *When America Was Young*
LUVME: student composers concert